

CD 2004--96

FACULTY *of* MUSIC



2004-2005

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Monday, November 8, 2004
7 pm. Walter Hall

University of Toronto Faculty of Music
Chamber Music Series
Presents

Dvorák Rediscoveries

Celebrating the centenary of the death of Antonín Dvorák (1841-1904)

PROGRAM

Bagatelles B.79 Op. 47

- III - Allegretto scherzando
- IV - Canon. Andante con moto
- V - Poco allegro

Annalee Patipatanakoon and Erika Raum, violins
Shauna Rolston, cello, James Parker, harmonium

Cypřiše - Cypresses (based on B.11, from 1865)

Zde v lese u potoka já - *In deepest forest glade* (B.160 Op. 83 - voice)

Já vím, že v sladké naději - *I know that on my Love to Thee*

(B.152 - string quartet)

V tak mnohém srdci mrtvo jest - *Death Reigns* (B.160 Op. 83 - voice)

V té sladké moci očí tvých - *When Thy sweet Glances on me fall*

(B.152 - string quartet)

O byl to krásný, zlatý - *Oh, what a perfect golden dream*

(B.124 Op. 2 - voice)

Ó, sladká ruže spanilá - *You are my Glorious Rose* (B.152 - string quartet)

Nad krajem vévodí lehký spánek - *Nature lies peaceful*

(B.160 Op. 83 - voice)

Ty se ptáš, pro moje zpěvy - *You ask why my Songs* (B.152 - string quartet)

Ó, naši lásce nekvete - *Never will Love lead us* (B.160 Op. 83 - voice)

Zde v lese u potoka já - *In deepest forest glade* (B.152 - string quartet)

Lorna MacDonald, soprano, James Parker, piano, Erika Raum &
Annalee Patipatanakoon, violins, Scott St. John, viola, David Hetherington, cello

Slavonic Dance in C minor B.78 Op. 46 No. 7

Slavonic Dance in E minor B.145 Op. 72 No. 2

Slavonic Dance in G minor B.78 Op. 46 No. 8

James Parker & Cameron Stowe, piano

INTERMISSION

Serenade in E major Op. 22

Moderato

Tempo di Valse

Vivace

Larghetto

Finale: Allegro vivace

Violin 1: Annalee Patipatanakoon, Liana Bérubé, Sarah Nematallah,

Min- Jeong Koh

Violin 2: Erika Raum, Elation Pauls, Patricia Ahn, Laura Reid

Viola: Kathy Rapoport, Virginia Barron, Scott St. John, Marcin Swoboda

Cello: Shauna Rolston, David Hetherington, Hector Moreno

Bass: Dave Young, Jonathan Cegys

This program is performed on the Edith McConica Steinway.

Guest Artists of the Chamber Music Series are funded through the
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Translations

Cyprise –Cypresses

Zde v lese u potoka já

In deepest forest glade I stand, musing by
the brook, alone;

And all my thoughts are flowing, with the
stream and waves are flown.

See there, a white stone lying, washed by
the foaming tide;

The billows restless flying; rolling waters
o'er it glide.

The waters lash the rock till it sinks into
the deep.

When will the stream of life overwhelm
me as the stone?

From sorrow, and the world, sweep me
away?

V tak mnohém srdci mrtvo jest

Death reigns in many a human breast,
wasted and desolate,

Dead all its life, with room for only sorrow
and pain.

Then happy visions rise within the heart,
Soothing its wound and smart, trusting
itself to love again.

And the weary heart, dreams once more of
paradise

Although so bereft of love, it is
transformed and softly sings the olden
song!

O byl to krásný, zlatý

Es war der aller schönste Traum

It was a glorious beautiful dream that we
dreamed together!

Ah, such a pity that it was so short, and so
quickly disappeared.

Sweet longing filled my longing heart, and
upon parting, a tear filled my eye.

I often go up the mountain, my eye
seeking for you;

Yet inconsolable is the horizon, and only
pain as far as one can see.

Nad krajem vévodí lehký spánek

*Rings der Natur nun in Schlummer und
Träumen*

Nature lies peaceful in slumber and
dreaming,

The May night lies clear and still;

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Among the trees, light breezes are
blowing,
Peace falls from heaven, a gentle
calmness.

Flowers are sleeping, waves ever singing,
Murmuring softly the brook's night falls.
All of nature in rapturous dreams lies
Care and unrest and all strife fly away.

Radiant starlight of faith, and of promise,
Heaven and earth are blended in one;
But in my heart, where was once blissful
contentment
Where is a heart as heavy as mine!

Ó, naší lásce nekvete

Oh, never will love lead us to that
happiness for which we languish;
Even tho' it blooms, it flourishes but
briefly.

Why would tears stealthily appear among
fiery kisses?

Why would she who loves embrace me so
anxiously?

O bitter parting, when no hope beckons;
The trembling heart feels that it will soon
perish.

O bitter parting!

Program Notes

ANTONÍN DVORÁK

*Born in Nelahozeves (Mühlhausen),
Bohemia, 1841*

Died in Prague, 1904

Bagatelles B. 79 Op. 47

These five short movements for string trio and harmonium (of which the last three are performed this evening) were written in a two-week period in May 1878. This was a productive time for Dvorák: one year earlier he had left his position as organist at St. Adalbert's Church to spend more time composing, and the result was an outpouring of works from his pen, including his *Piano Concerto*, the *D Minor String Quartet Op. 34*, his *Stabat Mater* and his sixth opera, *The Peasant, a Rogue*. Yet this was also a time of personal tragedy for the composer: the loss of his daughter Josefa, in 1875, was followed by the death of two more of his children, Ruzena and Otakar, in 1877.

As he so often did, Dvorák turned to Czech folk music as a source of both comfort and inspiration: the musical influences of rural Bohemia are clearly audible in his *Bagatelles*. Dvorák's unusual use of the harmonium can be explained by the circumstances of the work's first performance, which took

place in the home of Josef Srb-Debrnov. This Prague music critic owned no piano, but he did have a harmonium – these small reed organs were popular at the time – and so the composer obligingly wrote for the instrument, together with a string trio, in his *Bagatelles*. Following the private premiere *chez* Srb-Debrnov, the first public performance took place in February 1879, with the composer playing the harmonium part.

The third movement begins with a theme borrowed from the first movement: a light and airy melody, despite its minor tonality, with pizzicato cello accompaniment. The fourth movement is in ABA form, and begins with a prayerful canon. An agitated section follows, and the movement ends with a return to tranquility of the opening. Finally, the third movement is a kind of rondo, whose principal, well-known theme is a lively dance. The theme heard previously in the first and third movements makes an episodic return in this movement also.

Cypresses B. 11

In July 1865, a 24-year-old Antonín Dvorák took upon himself the novel task of writing a song-cycle. Based on verses by the Czech poet Gustav Pfleger-

Moravský entitled *Cypřiše* (*Cypresses*) this setting of 18 songs was intended as a romantic offering to one of his music students, Josefina Cermáková.

Unfortunately, the young composer's feelings were unrequited: Josefina later married a wealthy aristocrat, and Dvořák married Josefina's sister, Anna.

The songs were never published during Dvořák's life in their original form. Yet although the composer considered these early efforts in vocal writing to be flawed, he never forgot them, and made use of them in future years. He revised a group of them in 1882, publishing them as his *Four Songs Op. 2*, and another revised grouping appeared under the title *Love Songs Op. 83* in 1888. Most remarkable, however, are the dozen songs he arranged for string quartet in 1887, intending them to be published under the title *Echoes of Songs*. His publisher, Simrock, was unimpressed with this unusual approach to quartet writing, and as a result they did not appear in print until 1921.

This evening's performance, which alternates between piano-vocal and string quartet movements, begins with the song "In Deepest Forest Glade." Here, the poet sees a rock in a river swept downstream by the current and wonders when life will also carry him away. This is followed by the quartet version of "I Know that on My Love to Thee," in which Dvořák gives the vocal line to the viola. (In all the other song transcriptions performed here, the first violin plays the melody.)

"Death Reigns," is a sombre and unsettled reflection on despair; and in the quartet arrangement of "When Thy Sweet Glances on Me Fall," pizzicato chords in the cello invoke the simple piano accompaniment of the song. "Oh What a Perfect Golden Dream" contrasts a joyful dream with waking grief; and in "You are My Glorious Rose" an imaginative re-interpretation is achieved through diverse

arpeggio figures in the three lower strings, as the violin soars above. "Nature Lies Peaceful" is a cheery description of the countryside – until the final, sobering phrase: "My blithesome heart . . . is now oppressed by my dismal plight." "You Ask Why My Songs" is alternately martial and tranquil, and the quartet arrangement makes effective use of dramatic bowed tremolo effects. "Never will Love Lead Us," is a meditation on despair caused by conflicting emotions; and, finally, the string-quartet version of "In Deepest Forest Glade" is quite faithful to its source – one of the more literal transcriptions in this collection.

Slavonic Dance B. 78 Op. 46 No. 7

Slavonic Dance B. 145 Op. 72 No. 2

Slavonic Dance B. 78 Op. 46 No. 8

Dvořák's *Slavonic Dances* are perhaps better known today as orchestral works, but they were first composed for piano four-hands. The first set of eight dances was written at the request of the publisher Simrock, and appeared in 1878 as *Op. 46*. Simrock had achieved great commercial success with Brahms' *Hungarian Dances* of 1860, and hoped that Dvořák could write something similar, using Czech folk music. He was not to be disappointed: the *Slavonic Dances* were wildly popular, enriching the publisher and making Dvořák famous.

These dances were composed soon after Dvořák completed an extensive walking tour of Bohemia with a younger colleague, Leoš Janáček, during which the two composers heard much folk music. Yet Dvořák avoided assigning descriptive titles to these works – leaving it to scholars to trace their influences, which extend beyond Czech lands to the musics of other Slavic countries. The Prague critic Otakar Šourek suggested that *No. 7* was a *skoèená* – a folk-dance in duple time. Beginning with a simple melody, the piece soon gives way to dazzling bravura pianism. *No. 8* is clearly a *furiant*: a lively

Czech dance distinguished by its alternation of 3/4 and 6/8 metres. Also distinctively Czech is the way this movement shifts freely between major and minor tonalities.

Dvorák's second book of *Slavonic Dances* was composed in 1886, and appeared as his *Op. 72*. By this time, the composer was admired throughout Europe and had traveled as far as London to conduct performances of his own music. (Brahms urged him to move to Vienna, but he remained firmly attached to Prague.) *No. 2* from this set has the characteristics of a Ukrainian *dumka*, with its wistful, introspective principal theme and its dramatic changes in tempo.

Serenade in E Major B. 52 Op. 22

The *Serenade in E Major* is often described as having been written in just

12 days, in 1875. This is true, but only in a qualified sense: in fact, this serenade for strings seems to be based on an earlier work by Dvorák: an octet composed in September 1873, unusually scored for two violins, viola, double bass, clarinet, horn, bassoon and piano. That piece was lost or destroyed, and so the world has come to know this composition only in its string-orchestra form.

While working on this serenade in September 1873, Dvorák met with a professional setback. His opera *King and Charcoal Burner* was withdrawn from rehearsal at Prague's Provisional Theatre, as it proved too difficult for the local opera singers, and the planned production was cancelled. But if Dvorák found this turn of events frustrating, his feelings did not find their way into this joyful composition.

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The first of this work's five movements opens with a sunny theme in E major. A second theme, marked by stately dotted rhythms appears, and when the first theme returns, it is with a fuller, richer orchestration. The second movement is a waltz – an elegant piece that reveals a debt to 18th-century minuet-and-trio form. The third movement is a complex scherzo that alternates between sections of effervescence and tranquility. The fourth movement, marked "Larghetto," begins with a serene melody that slowly builds in intensity as phrases "echo" from one group of instruments to another, finally

dying away in its closing measures. The last movement is a lively, dance-like "Allegro vivace," that pauses midway to quote briefly from the fourth movement, before resuming its drive forwards.

The *Serenade in E Major* received its premiere in Prague in December 1876, in a concert presented by the Friendly Society of the Czech Theatre Orchestra and Choir. It was first published one year later, in an arrangement for piano four-hands.

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Biographies

Violist **Virginia Barron** is equally adept as a teacher, chamber musician and orchestra player. Virginia received her training at the University of Toronto and the Manhattan School of Music. She has performed and toured frequently with the Chicago Symphony and played many seasons with the Lyric Opera Orchestra. An ardent and experienced chamber musician, Virginia has been associated for many years with the Colorado College Summer Music Festival as performer, teacher and associate director. She currently teaches at the University of Toronto and the University of Western Ontario.

David Hetherington is currently the Toronto Symphony Orchestra's Assistant Principal cellist. He received his musical training at the Royal Conservatory of Music and the University of Toronto, and furthered his studies in New York, Italy, and Germany with Claus Adam, André Navarra and Paul Tortelier. A member of the TSO since 1970, Mr. Hetherington also teaches cello and chamber music at the Royal Conservatory of Music and the University of Toronto. As a chamber musician, he has toured Canada, the United States, Mexico and Europe, and has performed at the Ottawa, Elora and Kincardine Music Festivals. Mr. Hetherington is a founding member of the Amici Chamber Ensemble, which presents an annual series of concerts at the Glenn Gould Studio in Toronto. Mr. Hetherington has appeared on several recordings for the CBC and for Centrediscs, with whom he made the Canadian premiere recording of Talivaldis Kenins' prize-winning cello sonata. In addition, he has recorded eight discs with Amici for Summit Records, Naxos and CBC Records. Mr. Hetherington plays a 1695 cello made by Giovanni Grancino of Milan.

Soprano **Lorna MacDonald** is a singer, voice teacher, the Head of Voice Studies at the University of Toronto and the first holder of the *Lois Marshall Chair in Voice Studies*. She has been the recipient of many musical awards including prizes from the Metropolitan Opera, Chicago Lyric Opera, Dallas and Fort Worth Opera guilds, NATS, and the National Opera Association. Her career was based in the U.S. for seventeen years until her appointment to the University of Toronto in 1994. In 1998 she was recognized from among Ontario's university professors with the OCUFA Teaching Award. A graduate of Dalhousie University and the New England Conservatory of Music with post-graduate work in the U.S. and Europe, Lorna MacDonald has studied with the esteemed singers Eleanor Steber and Elena Nikolaidi.

Pianist **Jamie Parker** grew up on the west coast of Canada in a musical family. His teachers included Keiko Parker, Edward Parker, Kum-Sing Lee (the Vancouver Academy of Music and the University of British Columbia), Adèle Marcus (the Juilliard School), and Marek Jablonski (the Banff Centre). Jamie enjoys the variety of performing solo repertoire, concerti, vocal repertoire, and chamber music, and he can be heard in live concerts, radio broadcasts, and recordings. Since founding the Gryphon Trio with Roman Borys and Annalee Patipatanakoon in 1993, their activities have taken them around the world. Dr. Parker is a Professor at the University of Toronto, where he holds the *Rupert E. Edwards Chair in Piano Performance*.

Violinist **Annalee Patipatanakoon** grew up in Calgary where she began her violin studies at the age of three. Her fascinating last name is of Thai origin. Her teachers

have included Dr. Lise Elson (Mount Royal College), Aaron Rosand (The Curtis Institute) Franco Gulli and Miriam Fried (Indiana University). Annalee is a laureate of Belgium's Queen Elizabeth International Violin Competition and is one of Canada's most respected violinists. A co-founder of the Gryphon Trio, Annalee combines a busy chamber music career with her University of Toronto teaching commitments. Annalee performs on a 1907 Carlo Oddone violin.

Katharine Rapoport is an active performer, teacher, writer and editor. She has a strong commitment to Canadian contemporary repertoire and has been involved in the premieres of solo and chamber works by Robert Baker, Chan Ka Nin, John Hawkins, Brian McDonagh, Maria Molinari and Alexander Rapoport. She performs regularly with the Esprit and Composers' Orchestras. In addition to teaching violin, viola and chamber music at the University of Toronto and the Glenn Gould School of the Royal Conservatory of Music, she conducts the RCM Chamber Orchestra. She has adjudicated at festivals and given master classes and workshops across Canada.

Violinist **Erika Raum** started playing professionally since the age of twelve. She quickly rose through the ranks since winning first prize at the 1992 Joseph Szigeti International Violin Competition in Budapest, where she also captured the award for best interpretation of a Mozart concerto. She has returned on many occasions to perform in Hungary, Portugal, Austria, Germany and France, where she was invited three consecutive summers to the Festival de l'Abbaye de l'Epau (Le Mans). A graduate of the University of Toronto, Erika Raum studied with Professor Lorand Fenyves. In addition to her busy performing schedule, Erika also teaches at the University of Toronto Faculty of Music and the Glenn Gould Professional School at The Royal

Conservatory of Music. In the summer, she serves on the faculty of The Banff Centre for the Arts.

Cellist **Shauna Rolston** performs regularly around the world, in recital and concerto engagements. Recent highlights include a tour of Finland and Iceland with Her Excellency Adrienne Clarkson, Governor General of Canada, as a member of her delegation as well as performances at the Casals Festival in Puerto Rico with the China Philharmonic as soloist in Krzysztof Penderecki's Concerto Grosso for three cello soloists under the direction of the composer, and the premiere of Doug Schmidt's concerto written for her entitled, *Granny's Aching Back*, with the Vancouver, Victoria and Banff Festival Orchestras. In recent months, Shauna's engagements have included performances with the Utah, Winnipeg and Toronto Symphonies as well as a recital at the Lincoln Center in New York. Following her studies at Yale University with the distinguished cellist and pedagogue Aldo Parisot, where she earned a BA in History of Art and a Master of Music degree, Shauna joined the faculty at the University of Toronto as a professor of cello and co-head of the string department. She is also a visiting artist at the Banff Centre for the Arts.

Scott St. John captures the attention of the musical world through riveting performances on violin and viola. A graduate of the Curtis Institute and prize-winner of numerous competitions and awards, including a 2003 Avery Fisher Career Grant, he brings superb technique, warmth and musicianship to everything he plays. Recent broadcasts include CBC radio, NPR's "Performance Today", and A&E's "Breakfast with the Arts". Concerto appearances include Calgary, Cincinnati, Grand Rapids, Montreal, Toledo, Utah and Winnipeg. He has delighted recital and chamber audiences around the globe, stretching from Japan's

Casals Hall to New York's Lincoln Center and Carnegie Hall. Scott currently serves on the faculty of the University of Toronto, where he teaches violin, viola, and coordinates the chamber music programme. "Salon Parisien," on CBC Records, is his newest release.

Pianist **Cameron Stowe** joined the Faculty of Music at University of Toronto in 2004 to develop a new program in collaborative piano. Mr. Stowe has received much critical praise and numerous awards for his specialized commitment to the study and performance of song recital repertoire. Currently, he is the only pianist to hold a doctorate from The Juilliard School with a focused major in song and vocal chamber music. Other distinguished honors include prizes from the Wigmore Hall International Song Competition and Tanglewood Music Center, a research grant from the Theodore Presser Foundation, and the Richard F. French Doctoral Prize, Juilliard's highest academic honor. Prior to Juilliard, Mr. Stowe earned a Master's degree from the Peabody Conservatory and a Bachelor's

degree from Oberlin College Conservatory. He also studied at the North Carolina School of the Arts and the Académie de Musique de Sion (Switzerland) and he received two fellowships at Tanglewood Music Center.

Bassist **Dave Young** is a national treasure in his native Canada, with an impressively rich and diverse musical past. He is educated as both a jazz and classical player. As classical artist, he was the Principal Bassist for a number of years with the Edmonton and Winnipeg Symphonies as well as with the Hamilton Philharmonic Orchestra. As a jazz artist, he is a chameleon-like bassist, who often shines brightest in collaborative efforts with such jazzmen as Oscar Peterson, Clark Terry, Zoot Simms, Joe Williams, Oliver Jones, Rob McConnell, Kenny Burrell, Hank Jones, Nat Adderley, and James Moody. David Young has received several Jazz Report Awards including "Musician of the Year" in 1997, "Acoustic Bassist of the Year" in 1996 & 1997, and also in 1996 "Jazz Album of the Year".



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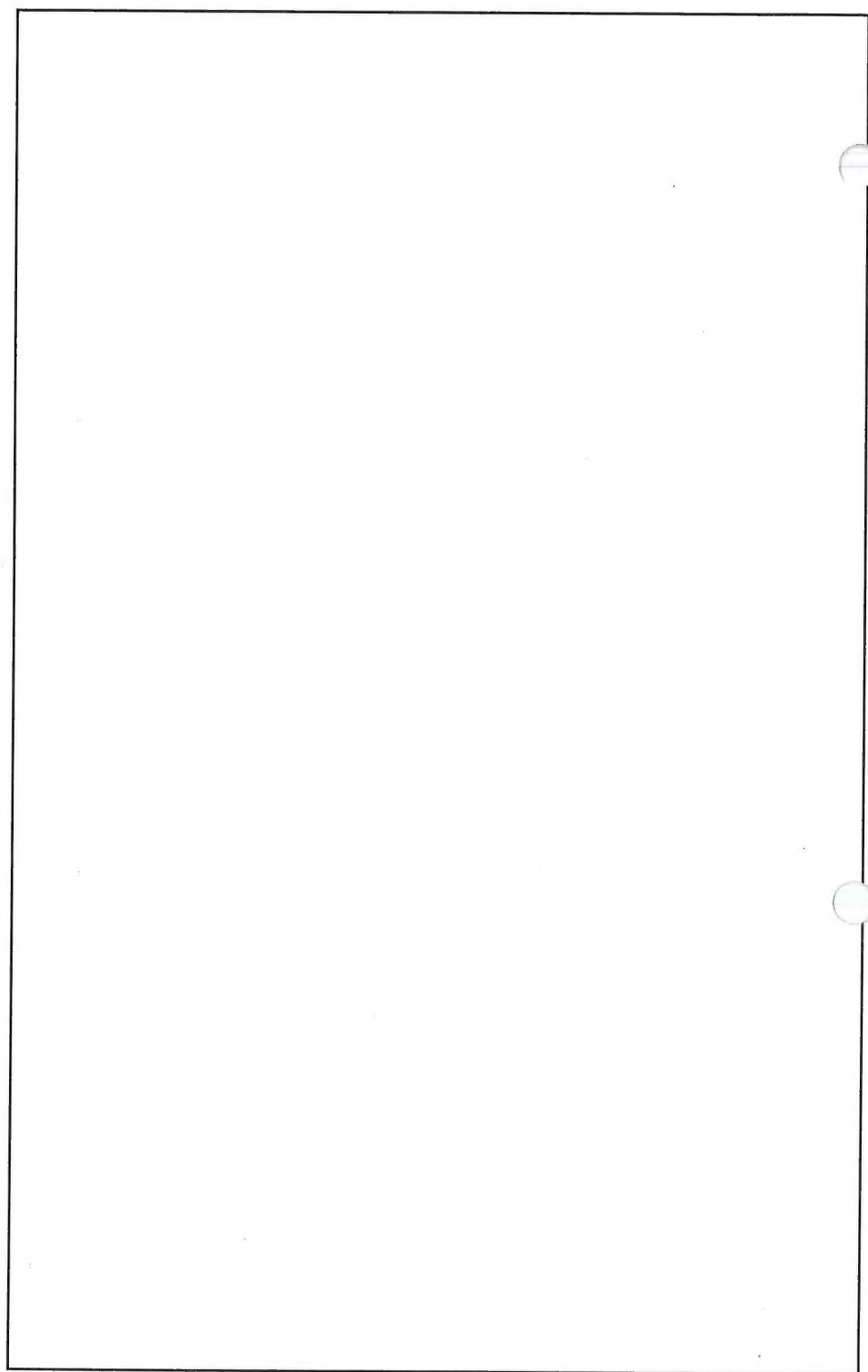
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